

164th Season



Handel & Haydn at Symphony Hall

Thomas Dunn, Artistic Director 165th Season/1979–1980

October 12 Berlioz/L'Enfance du Christ

November 9 Mozart/Requiem

December 7 & 9 Handel/Messiah

April 4 Bach/St. John Passion



158 Newbury Street/Boston, Massachusetts 02116/266-3605

Handel & Haydn Society

THOMAS DUNN, Artistic Director

Fourth Subscription Concert of the 164th Season Friday Evening, April 13, 1979 at 7:30 in Symphony Hall

Johann Sebastian Bach

Matthäus-Passion, BWV 244

Part I

INTERMISSION (twenty minutes)

Part II

The Gospel

Charles Bressler, *Evangelist* William Parker, *Jesus* Matthew Dooley, *Bass roles*

The Commentary

Jeanie Ommerlé, Soprano Eunice Alberts, Alto Grayson Hirst, Tenor David Evitts, Bass

The Orchestral Soli

Alan Grishman, Concertmaster I
Mary Hess, Concertmaster II
Elinor Preble, Flute I: 1
Nancy Jerome, Flute I: 2
Raymond Toubman, Oboe, Oboe d'Amore,
English Horn I: 1
Ira Deutsch, Oboe, Oboe d'Amore,
English Horn I: 2
Fortunato Arico, Viola da Gamba

The Continuo

Bruce Coppock, Violoncello I
Joan Esch, Violoncello II
Anthony Beadle, Double Bass I
Justin Locke, Double Bass II
Lynn Gaubatz, Fagotto I
Donald Bravo, Contrafagotto II
Daniel Pinkham, Organ I
Gary Wedow, Organ II

Because tonight's concert is being broadcast live coast-to-coast on National Public Radio through WGBH, please turn the pages of the libretto as quietly as possible. The use of cameras or recording equipment is not allowed.

The organ in Orchestra I was built by Fritz Nowak. The organ in Orchestra II was built by the Andover Organ Company of Methuen, Massachusetts.

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Chorus

Soprano

Kerry Blum Joyce Callender Karen S. Camp Patricia Chiappa Martha Drost Paula R. Elliott Cynthia English Betty Fife Martha Fredrick Kirsti Gamage Vera Ryen Gregg Rosalie Griesse Linn Harrison Lindsey V. Humes Marianne Jensen Bethany Z. Klein Carol Kountz Betty Landesman Carolyn McShan Rose Marie Morabito Kay Nicholson Monica Smith Parent Brenda Robbins Wendy G. Shermet Robynn Spear Kathleen Tucker

Frances Murray Wheeler

Susan Whittaker

Alto

Anne W. Adamson Beth D. Allen Elizabeth Boehme Annette F. Burney Mary F. Campbell Rita W. Corey Pamela Dellal Laurie Dunn Barbara Farmer Pamela Jean Goody Elizabeth S. Harris Martha Hatch Hilda Jenkinson Laura Kalfayan Pamela Kast Christine Kodis Helen M. Kukuk Jean-Lee Kulinyi Linda J. McIntosh Stephanie Miele Amy Weiner Nathans Eleanor Osborne Caroline Saltonstall Marie Shamgochian Mary Wendell Phyllis S. Wilner

Tenor

Reed Boland Daniel Brown Rowland Chang John F. Crocker Robert William Etherington George W. Harper Paul Weston Harvey William Edward Higgins Richard L. Houston John B. Howe Edward B. Kellogg Walter S. Norden Francis Michael Palms, III Thomas J. Robinson Joseph Seale Robert Seraphin Christopher Thompson Edgar Troncoso Dean Waller John Wiecking

Bass

Jay R. Alger David R. Ames Richard Bentley Ronald Bredesen Thomas Dauler Richard W. Dennison James Farmer George E. Gever Peter Tinsley Gibson William Gray Thomas E. Hall Alexander Larkin Don Lee Merrill Liteplo John J. Martin Russ Maurer Kenneth S. Miedema Stephen H. Owades George O. Papanek Dennis Pioppi Kenneth Pristash Robert Seelev Daniel Whitman



Artists

Thomas Dunn

Of Thomas Dunn's work it has been said that it is a mixture of ivory tower and theater. He has incensed *The New York Times* by performing Bach's *B Minor Mass* with the same number of singers and players Bach himself used, and he has not hesitated to send an ensemble of beagles on stage at Avery Fisher Hall for the performance of a Hunting Symphony by Leopold Mozart.

The teachers who contributed to the making of this unacademic purist ("...I should certainly hate to be in the opposite camp of the impurists") include Charles Courboin, Virgil Fox, E. Power Biggs, and Ernest White for organ; Gustav Leonhardt for harpsichord; Robert Shaw, G. Wallace Woodworth, and Ifor Jones in choral conducting; and Anton van der Horst in orchestral conducting.

Mr. Dunn is a graduate of Johns Hopkins University, the Peabody Conservatory of Music, and Harvard University, and as a Fulbright scholar in Amsterdam was the first American to be awarded the Diploma in Orchestral Conducting, the Netherlands' highest award in music. He has been an organist, church music director, college professor, and editor. Appointed Artistic Director of the Handel & Haydn Society in 1967, Mr. Dunn has been a vital force in Boston's musical life since his inaugural concerts in December of that year, when he gave Boston its first hearing of Mozart's edition of Handel's Messiah

Charles Bressler

A tenor is a loud creature with a barrel chest and an empty head, right? Not Charles Bressler, a musician who has a brain to go with his individual, plangent voice, and, to boot, a virtuoso's technique as well as exquisite sensibility. This is not our

puff; rather, it summarizes—drastically—the verdict of critics and music-knowing listeners over the twenty or so years Mr. Bressler has been before the public. He first attracted wide attention for his performances in the medieval Play of Daniel with Noah Greenberg's New York Pro Musica (a role for which he would later win the Best Male Singer Award at the Theatre des Nations Festival in Paris). He has since been heard in American and European music centers and at festivals in. among other things, recitals of Schubert and Monteverdi, music theatre works of Purcell and Henze. oratorios by Handel, Haydn, and Schoenberg, concerted works of Liszt and Britten, the Berlioz Requiem, and a renowned specialty, the evangelist roles in both Bach passions. Mr. Bressler is also on the faculty of the Mannes School of Music in New York City.

William Parker

If William Parker's German comes across as especially fine, his having majored in that language at Princeton no doubt has something to do with it. The Christ roles in the two Bach Passions have become a specialty of this young baritone, and he is making a considerable mark as he is steadily revealed as one of the most distinguished Lieder singers before the public today. This is repertory on which he has worked with Pierre Bernac: meanwhile he has pursued his operatic studies under the guidance of the legendary Rosa Ponselle. His stage parts have included the Count in Le nozze di Figaro, Marcello in La Boheme. Doctor Malatesta in Don Pasquale, and Wolfram in Tannhäuser. Earlier this season he scored an exceptional success as Troila in the first United States performance of Schubert's opera Alfonso und Estrella, given

with Antal Dorati and the Detroit Symphony within the framework of an international Schubert Festival and Congress. This concert is Mr. Parker's debut in Boston.

Matthew Dooley

Matthew Dooley is a Boston-trained singer who has studied at the Longy School of Music, Emerson College, and Boston University. He made his professional debut with the Wolf Trap Company in The Most Happy Fella. His performance experience has encompassed traditional repertory like Count Almaviva in Mozart's Figaro as well as new works such as Werner Egk's Engagement in San Domingo, in whose American premiere he sang with the St. Paul Opera, The Dog and the Sparrow by Paul Earls, which he performed at the MIT Center for Advanced Visual Studies, and Singer No. 7 in Conrad Susa's Transformations with Thomas Dunn and the Handel & Havdn Society. He has been soloist with, among others, the Minnesota Orchestra, the Rochester Philharmonic, and the Boston Pops, and also finds time to direct the Young Audiences Inc. Opera Group for New England.

Jeanie Ommerlé

Jeanie Ommerlé made her Boston debut last fall with the Handel & Haydn Society, though she had previously been soloist with the Boston Symphony in the Faure Requiem at the Worcester Festival. Responding to her performance as Monica in The Medium and Lucy in The Telephone at the Glimmerglass Opera Theater in Cooperstown, New York, the critic of The New York Times commented that her "perfectly focused soprano with [its] individual liquid beauty" and her "musical sensitivity" were such that she could even make Menotti sound good. The Boston Globe's Richard Dyer, no pushover when it comes to sopranos, wrote of the same performance that she was "outstanding...beautiful as any movie star, she sang with wit,

pellucid tone and vital musicianship." Jeanie Ommerlé is a graduate With Highest Distinction of the University of Kansas, where she studied with Kenneth Smith and David Holloway. Among her next assignments are a recording of *The Telephone* and a series of performances as Adele in the New Cleveland Opera Company's production of *Die Fledermaus*.

Eunice Alberts

Eunice Alberts is a familiar and beloved figure on Boston's stages and concert platforms. She made her operatic debut playing Suzuki to Callas's Butterfly and her first major orchestral engagement was with the Boston Symphony under Koussevitzky. She has been a soloist with that orchestra under each of its Music Directors since that time. She has worked with virtually all the major orchestras and opera companies in the United States. Her operatic roles cover an immense expressive and stylistic range, Erde and Waltraute in Der Ring des Nibelungen, Quickly in Falstaff, the Sick Woman in Schoenberg's Moses und Aron, Ratmir in Glinka's Ruslan and Ludmila, the bearded Baba in Stravinsky's Rake's Progress, Amneris in Aida, both Marina and the Nurse in Boris Godunov, and Countess Geschwitz in Alban Berg's Lulu, being but a modest sample. She has appeared many times with Thomas Dunn here and in New York, most recently in Messiah last season.

Grayson Hirst

A stylish and accomplished singing actor, Grayson Hirst made his New York and Boston debuts opposite Beverly Sills in La Fille du Régiment in a role Donizetti has filled with high C's as though there were no tomorrow. He has appeared with Sarah Caldwell and the Opera Company of Boston in Wagner's Flying Dutchman and Berlioz's Les Troyens. In addition to numerous stage performances all over this country, he has been seen in television productions of Mozart's

Abduction from the Seraglio and Haydn's L'infedelta delusa. Grayson Hirst leaves Boston directly after tonight's concert for his Italian operatic debut at Teatro Massimo in Palermo, singing the role of Des Grieux in Massenet's Manon. He has appeared in oratorios with the Detroit, National, and Baltimore Symphonies, and this summer will be guest artist in residence at the Marlboro Music Festival. Though he sings the tenor arias in this performance of the St. Matthew Passion, he is as well an acclaimed Evangelist in this work.

David Evitts

David Evitts is a familiar, always welcome, always esteemed figure on the Boston music scene, going back to his years of study at the New England Conservatory of Music. He has often been a soloist with the Handel &

Haydn Society and the Boston Symphony Orchestra, as well as appearing with the Opera Company of Boston, Opera New England, and in recital. He was a Metropolitan Opera Auditions winner and has been soloist. with the Buffalo Philharmonic, the Detroit Symphony, the Los Angeles Philharmonic, and the Israel Philharmonic. Nobly fervent in Messiah, sleazy in The Threepenny Opera, an elegantly sly Figaro, suave in French songs, as warmly humorous in Mahler's Rheinlegendchen as he is heartbreaking in the military songs of the Wunderhorn cycle, confident and lucid in Stravinsky's Requiem Canticles. Evitts is a musician and singer of range and substance. His recordings include Stravinsky's Oedipus Rex with Leonard Bernstein and the Boston Symphony, and Messiah with Thomas Dunn and the Handel & Haydn Society.

An exhibition on the history of the *St. Matthew Passion*, with special emphasis on the centennial celebration of the Handel & Haydn Society's American premiere performance, is located in the downstairs lobby. The exhibit was prepared by Joseph Dyer and designed by William Thorpe.

A Great New San Francisco Brunch. Eggs à la Reine.

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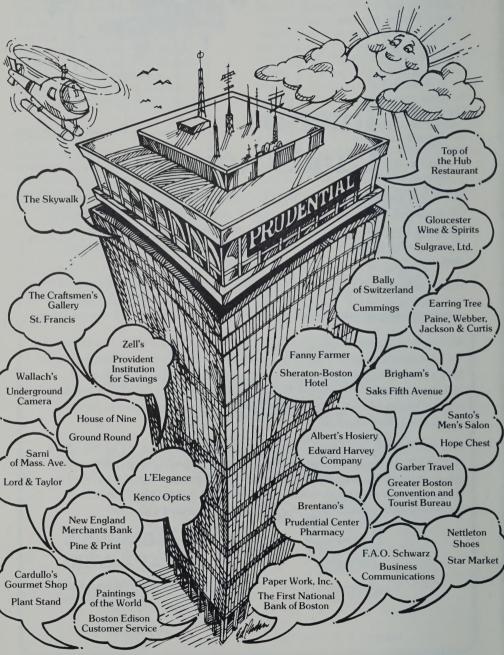
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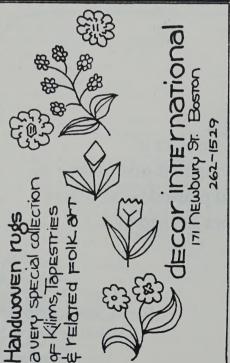
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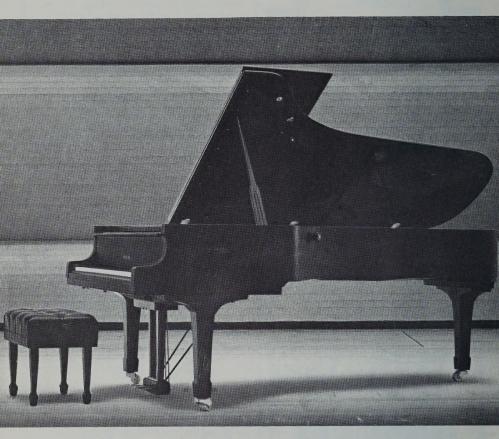
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